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real chefs-d'œuvre of hammer and file. This domain of small art, however restricted, is well worthy of attention, leaving free scope to the imagination and artistic sense of the workman.

Plate 52. — Ticket Box in the Vestibule of the New Opera House in Paris by Ch. Garnier, Architect. Scale 0. 065 m. to 1 m.

Referring to previous illustrations in *"the Workshop"* of decorative carving in the New Opera in Paris this is another instance of the rich magnificence which distinguishes this building throughout.

Plate 53. — Sepulchral Monument in the Père-Lachaise Cemetery in Paris by Lethorel, Archt. In 1/20 real size.

This monument, interesting by a characteristic employment of stone and bronze, presents a massive pedestal in granit, upon which rests a bronze body crowned by a sort of lantern through which, being pierced by small glazed openings, the light is introduced into the interior dressed with marble slabs. The ground plan is square; back and side elevations are plain.

Plate 54. — Ceiling Flower in Carton-pierre, designed and manufactured by H. Pallenberg in Cologne.

Suggested by the best models of Renaissance ornament the design measures 1. 74 m. in diameter to 0. 35 m. in height.

Plate 55. — Marquetry Ornaments from S. Petronio in Bologna. In 1/4 real size by A. Borkhard, Archt., Stuttgart.

Among the panel ornaments of the pilasters separating the stalls of a side chapel of S. Petronio in Bologna we choose these three specimens, the most beautiful among the great number of ornaments which enrich the backs of the stalls. The original, dated 1495, is the work of Master Giacomo de Marchis.

The delicately flowing lines of the connecting scrolls and bands, the interlacing of the more massive parts of the composition such as escutcheons and helmets reveal the master hand in the most judicious distribution of the different features, everything contributing to produce the effect of perfect harmony.

Plate 56. — Robe Pattern from the Painted Votive Statue of S. Nicholas in the Cloister of the Benedictine Abbey of Comburg in Würtemberg. End of 15th century. In 1/2 real size by Prof. E. Herdtle in Stuttgart.

In like manner as the diaper gold patterns of mediæval pictures represent hangings of the time so also may robe patterns of painted statues give an idea of the style of Textile Art of the period.

VARIOUS.

A New Wall Paper.

It is now proposed in Germany to make wall paper which will adapt itself to the degree of illumination of the room, becoming darker as the room is more lit up, and *vice versa*. The *Papier Zeitung* suggests to this end paper printed or coated with oxalate of copper, which acts in the manner above described. It is believed that very curious and novel effects of colour and shade may in this way be produced on wall papers, and possibly on other materials. *Scientific American.*

Gold and Silver Solutions.

The art of gold and silver plating by electro-deposition has made rapid strides within the past twenty-five years, and has finally been improved upon so that the cumbrous battery, with its attendant annoyances of corrosives and cleaning, is entirely superseded by the invention of solutions which will accomplish as much with far less trouble and expense. These have been patented by Mr. A. B. Morrison, of Portland, Maine, who has exhibited them at the Centennial, where they, or rather their results, have attracted great attention. He takes any article of cheap jewellery of "candlestick gold", as a chain or a bracelet, or any part of a watch — a plate, a bridge, a case — or other article, applies the solution, and within a very short time it becomes coated with a uniform and substantial plating, equal in firmness, fineness and tenacity to that deposited from the ordinary cyanide solution by a battery. These solutions are said to be made from pure gold and silver, and promise to be invaluable to watchmakers in replating injured parts of watch movements, cases, &c., or to jewellers for replating Etruscan, Roman gold and other cheap jewellery, and no less to opticians and philosophical instrument makers. Their use is so simple that they can be used by any person of ordinary intelligence. Mr. Morrison also has a jewellers' restorative for cleaning jewellery, silver and plated ware. At the Centennial he tried its effect in the presence of numerous admiring visitors on all kinds of tarnished articles, including many that were handed to him by casual passers. *Iron.*

Writing on Glass.

M. Terquem has pointed out a method of writing on glass with ordinary or indian ink. The glass is to be first gently heated at a spirit lamp or gas flame, till steam ceases to be deposited on it, up to 112° or 140° F. Then a particular varnish should be poured upon it, as is done in photographic operations with collodion. This varnish is composed of 80 grammes (51 dwts.) of alcohol at 203° F., 4 grammes (61 grains) of mastic in drops, and 8 grammes (122 grains) of pounce. The resins are dissolved by being heated in a hot water bath, the whole being in a flask corked and fastened. The solution is to be afterwards filtered.

This varnish is very hard, and becomes brilliant and completely transparent. If it is poured on the cold glass it becomes opaque and absorbs ink. Drawings may be executed upon it with common or Indian ink. Then a thin layer of gum is put upon it by dipping the glass in a very diluted solution of gum or any other non-alcoholic coating.

This process might be advantageously employed instead of labels on bottles in laboratories, and for making figures on glass, and perhaps for tracing drawings, which might thus be reproduced by photography. *Moniteur Industriel Belge.*

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